

us, **with** our 'hymns; as a prince <sup>a</sup>  
(listens, to the-  
bards).

13. Veneration to the great 'gods;  
veneration to  
the lesser-; veneration to the young ;  
reneration to '-  
the old. !<sup>b</sup> We worship (all) the gods, as  
'well as we  
are able.. May I not omit the praise  
of the elder'  
divinities.

Y; (XXYIIL)

.' is the *Rujii* : the metre of the six first"  
stanzas is  
of the three last, *Gdyatri*. The first four stanzas  
are addressed to IKDIBLA.; the. two next, to the  
domestic mortar;  
the next two, to the mortar and pestle ; and the  
ninth is of a  
miscellaneous appropriation, either to  
HAJRISCHA^DEA, (a *Pra-*  
*jdjpati*), to *fho-AdMshavana* (or the effused  
libation), to the *Soma*,  
j.uice, or to the skin (*charma*) on which it is  
poured.

1. -IND&A,- as the broad-based stone<sup>0</sup> is  
raised to  
express the *Soma* juice, recognize and  
partake of  
the effusions of fhevmmortar.
2. IOTBA, (in the rite) in which the two  
platters/

<sup>a</sup> "As a rich man" "(*revdn iva*) is the whole of the  
text. The  
Commentator suggests all the rest of the  
comparison.

<sup>b</sup> These distinctions, of older and younger, greater  
and lesser,  
gods, are nowhere further explained. *Sfomhsepa*,  
it is said,  
worships the *Vi&oadevas*, by the advice of *Agni*.

<sup>c</sup> The stone, or, rather, here, perhaps, the stone  
pestle, is that  
which is used to bruise the *Soma* plants, and so

express" the juice.  
The pestle employed in bruising or threshing grain  
is, usually, of  
heavy wood.

<sup>d</sup> *Adhiskavanyd*) two shallow plates or *tpat&ra*, for  
receiving and  
pouring out the *Sonw* juice.